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SALE NUMBER 4387
PUBLIC EXHIBITION FROM SATURDAY, APRIL NINTH
[[WEEKDAYS 9-6 P. M. + SUNDAY 2-5 P. M.]]

J. M. W. TURNER
[1773-1849]

DRAWINGS IN WATERCOLOR
GOUACHE, PENCIL, &
OTHER MEDIUMS

SELECTED FROM
THE COLLECTION OF
JOHN ANDERSON, JR.
11

FOUNDER OF THE ANDERSON GALLERIES
AND AUTHOR OF "THE UNKNOWN TURNER"
PUBLISHED PRIVATELY IN 1926

TO BE SOLD BY AUCTION
WEDNESDAY EVENING
APRIL THIRTEENTH
AT EIGHT-FIFTEEN O'CLOCK

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC

[MITCHELL KENNERLEY, PRESIDENT]
30 EAST 57TH STREET · NEW YORK

1938

PRICED CATALOGUES

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AMERICAN ART ASSOCIATION
ANDERSON GALLERIES • INC

30 EAST 57TH STREET • NEW YORK

Telephone PLAZA 3-1269

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MITCHELL KENNERLEY • *President* MILTON B. LOGAN • *Secretary and Treasurer*

FOREWORD

WHILE J. M. W. Turner is universally known as one of the greatest of all artists—particularly in the field of landscape and marine painting—comparatively few persons are aware of the wonderful variety and scope of his art as regards the subjects delineated and the mediums employed. It would be difficult to name any type or variation of a worthwhile subject which he passed by as unsuitable for the exercise of his skill with pencil or brush. He learned the art of portrait painting from Sir Joshua Reynolds; one of his portraits hangs today on the walls of the National Portrait Gallery in London. His training as an architect was acquired under the tutelage of Thomas Hardwick, and his interest in it led to the remark which he made in the later years of his life to his old friend Miss Wells: "If I had my life to live over again, I would be an architect." Much of his work in that line is exceptionally fine. Name any generally accepted object in the natural world possessing uncommon beauty and interest, and it will almost certainly be found that Turner not only pictured it but in doing so created a standard of excellence which few others could attain. In the collection of Turner's drawings and sketches left by him at his death, which are now in the British Museum and the National Gallery of England, thousands were not landscapes, being divided among no fewer than 117 different other subjects having no relation whatever to landscape.

C. Lewis Hind, author of two notable books on Turner, may be quoted: "Many of Turner's drawings are fairy scenes that live, as by a miracle, on pieces of mere paper. I believe that today, there are those who would rather possess a fine Turner watercolor than any other work of art." In a letter to his friend Philip Gilbert Hamerton, John Ruskin wrote: "I would rather have one half of the drawings of Turner than the whole of his paintings"—and no one was better acquainted with Turner's art than Ruskin.

In the group now offered, Turner's art is represented in typical and fine examples in watercolor, sepia, pastel, wash, chalk, gouache, lead pencil, and pen and ink. There is also a lithograph and a mezzotint engraving. Most of the drawings described in this catalogue were purchased by the owner from the heirs of John and Charles Landseer and George Jones, R.A., who obtained them from Turner himself. The latter was an executor of Turner's estate.

JOHN ANDERSON, JR.

2 East 23rd Street
New York
March 11, 1938

Mr. Mitchell Kennerley, President,
American Art Association-Anderson Galleries, Inc.,
30 East 57th Street, New York City.

Dear Mr. Kennerley:

Based on a forty years' study and collectorship of Turner's drawings and sketches, nearly 5,000 of which were purchased by me from the estates of two of his most intimate friends—the Landseers and George Jones R.A.—I am glad to give you an assurance that to the best of my knowledge and belief every drawing and sketch consigned to your company for sale is the genuine work of J. M. W. Turner.

More than a thousand have been sold, publicly and privately, and never has the genuineness of a single item been questioned.

Yours faithfully,

John Anderson Jr

NUMBERS 1-173

- 20- 1 VALLEY OF ROCKS, DEVONSHIRE, ENGLAND 1828
A striking representation of this noted place.
Watercolor: Height, 11½ inches; width, 13¼ inches
- 20- 2 A LAKE IN SWITZERLAND 1834
Colorful scene, with a typical dwelling house on an island in the foreground, and mountains beyond.
Watercolor: Height, 10 inches; width, 15 inches
- 25- 3 ORIGINAL SKETCH OF S. PETER'S, ROME 1828-9
The bridge and castle of S. Angelo in the foreground, S. Peter's in the distance. *Wash: Height, 10 inches; width, 14 inches*
Made while Turner was on his tour of 1828-9. The title and date are in his autograph.
- 5- 4 TWO LEAVES FROM ONE OF TURNER'S SKETCHBOOKS 1829
From a sketchbook used by Turner on his tour of France and Austria in 1829. The four pages contain eighteen small sketches of character types, horsemen, an angler, a French diligence, soldiers, a man and a woman of La Vallée, etc. Most of the sketches bear titles in Turner's autograph.
- 5 50 5 LAKE AND MOUNTAINS 1843
An effective portrayal of a scene in Scotland or Wales.
Watercolor: Height, 11¼ inches; width, 16½ inches
- 10- 6 S. JAMES'S PARK, LONDON 1847
Sketch of a scene in the park, showing Westminster Abbey in the distance. *Wash: Height, 10 inches; width, 14 inches*
The title and date are on the back, in Turner's autograph.

7 ILLUMINATION 1842

5- Verses by an unnamed early author, illustrated by Turner on the margins with lettering, birds, flowers, etc.

Height, 8½ inches; width, 11½ inches

Particularly note the heads Turner made in the flowers at the left—a vent for his humor!

15- 8 OIL PAINTING, ON PREPARED PAPER 1850

Coast scene, with a sailboat in the foreground and another in the distance.

Height, 7 inches; width, 12½ inches

10- 9 VIRGINIA WATER, NEAR WINDSOR CASTLE ENGLAND 1849

Showing the ruins of the Tripoli Temple.

Watercolor: Height, 6½ inches; width, 8½ inches

10- 10 LANDSCAPE: ONE OF TURNER'S EXPERIMENTS 1828

A composition drawing of mountains, a valley stream, trees, etc., in which the artist has obtained his light effects largely from the scratching of the various surfaces.

Height, 9½ inches; width, 13 inches

Many of Turner's drawings show his use of this method to gain a desired effect, but this is probably the only one in which an entire drawing, virtually, is dependent on the scratched surfaces.

1750 11 ENTRANCE TO THE COURT OF THE ORANGES AT SEVILLE, SPAIN 1842

Fine architectural drawing, with the Giralda Tower in the background.

Sepia: Height, 15 inches; width, 11 inches

2250 12 VIEW OF GIBRALTAR 1846

Scene from across the bay, with Algeciras in the foreground. The narrow strip of land connecting the British territory with Spain is clearly shown. *Watercolor: Height, 12 inches; width, 18½ inches*

20- 13 VIEW NEAR LOOE, ON THE CORNISH COAST ENGLAND 1843

Colorful view of this place, noted for its picturesque scenery and rocks. *Watercolor: Height, 8½ inches; width, 13½ inches*

14 FORT ELIZABETH, S. AUBIN'S BAY, JERSEY 1843
CHANNEL ISLANDS

20- A typical Turner landscape, with the title in his handwriting.

Watercolor: Height, 15½ inches; width, 22½ inches

15 VIEW AT ROME, ITALY 1828-9

15- Strikingly fine architectural drawing as shown in the columns of an old temple, with another portion of it in the distance.

Sepia: Height, 9¼ inches; width, 12½ inches

Made while Turner was on his tour of 1828-9. The title and date, "Rome 1829", are in his handwriting.

16 BISHAM ABBEY, ON THE RIVER THAMES, ENGLAND 1828

2 50 View near Great Marlow, where Shelley and his wife lived for two years.

Watercolor: Height, 9¼ inches; width, 13½ inches

17 CARNARVON CASTLE, WALES 1843

150 View of boats on the river and figures on the shore in the foreground.

Watercolor: Height, 8½ inches; width, 12 inches

The title is in Turner's handwriting on the margin, and there is another drawing on the back.

18 THE MISERS: AN EXAMPLE OF TURNER'S WORK 1834
IN PENCIL

750 Copy of the noted painting by Quentin Matsys.

Height, 14 inches; width, 11¼ inches

The title is in Turner's lettering.

19 FRANCISCAN ABBEY, ATHENS 1844

750 View of the building which was the residence of Lord Byron during his stay in Athens in 1811.

Watercolor: Height, 3½ inches; width, 5 inches

The full title, as given above, appears on the back of the drawing in Turner's handwriting.

20 A PEASANT OF SWITZERLAND 1840

5- A standing figure in colored native costume, smoking his pipe.

Height, 9½ inches; width, 7¼ inches

Enclosed in a specially prepared paper covering with the title on the outside. The title is in Turner's handwriting. The drawing was doubtless sent from Switzerland by Turner to some friend in England.

- 1750 21 SHANKLIN, ISLE OF WIGHT, ENGLAND 1828
Showing the bay with its coastline and a bird's-eye view of the famous scene. *Watercolor: Height, 7 inches; width, 10 inches*
- 1750 22 TWO COLOR STUDIES BY TURNER [1828]
Two of Turner's marine studies in watercolor, made exclusively for his own use as needed in his paintings.
Height of each, 4 $\frac{1}{4}$ inches; widths, 9 and 10 inches
- 2750 23 WELSH DOMESTICITY 1828
The original drawing of a scene in a kitchen of a cottage in Wales, a reproduction of which appears as an illustration in "The Unknown Turner".
Pencil and Wash: Height, 10 $\frac{1}{4}$ inches; width, 14 inches
- 750 24 ORIGINAL DRAWING OF A FRONTISPIECE FOR THE ALBUM OF SOME LADY PATRON 1830
A particularly choice example of Turner's skill in this line. It includes his own palette and brushes.
Watercolor: Height, 9 $\frac{1}{2}$ inches; width, 7 $\frac{1}{4}$ inches
- 25 25 SCENE IN THE PYRENEES 1838
A bridge over the river, and a sailboat in the foreground; mountains in the distance and colorful sky.
Watercolor: Height, 10 $\frac{1}{2}$ inches; width, 14 inches
An example of Turner at or near his best.
- 5- 26 CUT-OUT SILHOUETTE PORTRAIT 1843
Probably a portrait of Turner's old friend, Mrs. Vyse of Slough.
Height, 4 $\frac{1}{2}$ inches; width, 4 $\frac{1}{2}$ inches
One of Turner's enjoyable pastimes was the making of silhouettes.
- 1750 27 ARCHED ROCK, FRESHWATER BAY, ISLE OF WIGHT ENGLAND 1843
The title is on the back in Turner's handwriting.
Watercolor: Height, 9 inches; width, 11 $\frac{1}{2}$ inches
With his sly humor, Turner has made a number of curious heads in the rock formations.



[NUMBER 28]

28 WINDSOR CASTLE FROM THE RIVER 1839

Scene enlivened by cattle and a boat with figures, a bridge in the distance; cloud effects etc.

Watercolor: Height, 8 $\frac{1}{4}$ inches; width, 16 inches

[SEE ILLUSTRATION]

29 DESCRIPTIVE NOTE IN TURNER'S HANDWRITING
FROM ONE OF HIS SKETCHBOOKS 1821

Turner met with a most unusual weather gauge and made a rough illustration of it, together with a detailed account of its construction and how effectively it worked. At the end of the 14 lines he writes: "*Taken from a cottage near Bayham, 2d Oct. 1821*".

30 CONWAY CASTLE, IN WALES 1834

With a view of the adjoining city as seen across the river. Hills in the distance, boats, figures, etc., on the beach in the foreground.

Watercolor: Height, 9 inches; width, 12 inches

- 22 50 31 DUNBLAIN CASTLE 1824
Turner's copy of one of his "Liber Studiorum" originals.
Sepia: Height, 7½ inches; width, 11 inches
Made for Louisa Moore, a former pupil.
- 35- 32 PORTRAIT OF MISS EMILY SIMCOE 1842
Seated likeness at half length of Miss Emily Simcoe of Walford Lodge, near Honiton, Devonshire, England.
Pastel: Height, 17½ inches; width, 13½ inches
Turner was an intimate friend of the Simcoe family and was often a visitor at their home.
- 32 50 33 NEW HAVEN CLIFFS, SUSSEX, ENGLAND 1839
Typical sunset and cloud effects, with figure, boats, etc.
Watercolor: Height, 5½ inches; width, 9 inches
- 15- 34 STUDY OF A BIRD 1832
Depicted sitting on a branch of a tree amidst fruit and leaves.
Watercolor: Height, 6½ inches; width, 4½ inches
- 15- 35 "MIRKWOOD MERE" 1827
An original drawing in illustration of Sir Walter Scott's novel "Waverley". *Height, 6 inches; width, 7½ inches*
Fine pencil work with the title in Turner's handwriting.
- 20- 36 GLARUS, IN SWITZERLAND 1834
A picturesque scene, with houses, a flowing stream, and figures in the foreground; mountains in the distance.
Watercolor: Height, 9 inches; width, 13½ inches
The title is in Turner's handwriting.
- 17 50 37 ONE OF THE EARLIEST KNOWN WORKS OF TURNER 1786
A copy of a drawing by an unidentified artist of S. Peters Church, Isle of Thanet, England. *Height, 6¾ inches; width, 9 inches*
This copy was made by the boy Turner when only eleven years old; it is signed "W. Turner", as were all his very early drawings.

38 BLUE GROTTO AT CAPRI, BAY OF NAPLES, ITALY

1828

25- View showing the remarkable structure of one of nature's wonders, together with figures, boats, etc.

Gouache: Height, 12 inches; width, 16½ inches

39 SCENE OF THE RIVER TILAMES

1843

30- A view with a boat, figures, trees, etc., reflected in the beautiful sheet of water. *Watercolor: Height, 9¼ inches; width, 14 inches*

40 A FAVORITE AND CHARACTERISTIC DESIGN
BY TURNER

1827

15- Pencil sketch of a rosebud, and above it a translation of the same rosebud into a beautiful watercolor. Accompanying it is a drawing of the lead pencil with which the work was done.

Height, 9 inches; width, 11 inches

41 BELLAGGIO, ON LAKE COMO, ITALY

1842

30- View from the hotel shown on the left.

Watercolor: Height, 8 inches; width, 22 inches

The title is in Turner's handwriting.

42 SCENE ON A SWISS LAKE

1842

1750- Scene with a fisherman and his wife and children forming a group in the foreground—all in native costumes.

Watercolor: Height, 7½ inches; width, 11¼ inches

43 ILLUMINATION: SERENADE—"MY LADY SLEEPS"

1848

5- Specially designed illustration in watercolor, with a beautiful border including birds and butterflies.

Height, 14½ inches; width, 10¾ inches

44 CHAPTER HOUSE, FURNESS ABBEY, LANCASHIRE
ENGLAND

1843

200- A fine pencil drawing.

Height, 8 inches; width, 9½ inches

45 VIEW OF THE CITY OF NAPLES, ITALY

1828

1750- Comprehensive view with Mt. Vesuvius in the background; rubbed.

Gouache: Height, 15½ inches; width, 25 inches

- 15-46 BOATS IN A GALE 1843
A variety of boats and figures, in a tempestuous sea.
Sepia: Height, 15 inches; width, 23 inches
- 25-47 SMALL OIL PAINTING BY TURNER 1834
Italian scene with a castle, bridge over the river, boats and figures.
Height, 4½ inches; width, 6½ inches
A typical example of Turner's work.
- 4250-48 CASTLE OF CHILLON, ON LAKE OF GENEVA 1834
View with the road leading to it, figures in the foreground, and mountains in the distance.
Watercolor: Height, 7¾ inches; width, 12 inches
- 30-49 INTERIOR OF THE NORMAN CHURCH AT CHOLSEY 1839
BUCKINGHAMSHIRE, ENGLAND
A mother with her two children in the foreground.
Height, 12 inches; width, 9 inches
The title is in Turner's lettering.
- 1250-50 A PAGE OF THE ORIGINAL MANUSCRIPT OF
TURNER'S "FALLACIES OF HOPE"
Written on a leaf of one of Turner's sketchbooks, with a rough sketch of Grasmere Lake on the reverse. The manuscript consists of forty lines, many of which were evidently unsatisfactory to Turner, as obliterations and changes were made. Manuscript leaves of this so-called poem, about which much has been published, are in the British Museum in London; the leaf here offered is probably the only one known except those in the museum. It was most likely presented to one of the Landseer family, from whom the present owner obtained it.
- 1250-51 CLEVEDEN-ON-THAMES 1843
The former residence of Viscount Astor and Lady Astor, showing the house on the hillside.
Sepia: Height, 5½ inches; width, 9 inches



[NUMBER 52]

52 SALZBURG, IN THE AUSTRIAN TYROL 1840

235- General view, with a hill in the background surmounted by the famous castle. *Watercolor: Height, 14 inches; width, 20½ inches*

Salzburg attained great prominence in recent years because of its annual musical festivals with Arturo Toscanini as conductor.

The title is in Turner's handwriting.

[SEE ILLUSTRATION]

53 CLIFTON SUSPENSION BRIDGE NEAR BRISTOL
ENGLAND 1834

750- View showing the river and a portion of Clifton.

Watercolor: Height, 8 inches; width, 12½ inches

54 SCENE ON AN ITALIAN LAKE 1843

40- Picturesque old building in the foreground, with figures, a boat on the lake, and hills beyond; fine color effects. Oblong 4to, cut out and mounted.

Watercolor: Height, 10 inches; width, 13½ inches

55 CLOSE-UP VIEW OF MOUNT VESUVIUS 1834

90- View showing in detail the rock formations and atmospheric effects. Some tourists and workmen are depicted on the rocks.

Gouache: Height, 19½ inches; width, 30 inches

56 CASTLE AND GROUNDS OF S. DONAT'S IN WALES 1834

45- The home of William Randolph Hearst while abroad, which was filled with his collected treasures.

Sepia: Height, 9 inches; width, 13½ inches

57 NORMAN DOORWAY OF ROMSEY ABBEY

1750 HAMPSHIRE, ENGLAND 1843

Charcoal Drawing: Height, 14½ inches; width, 10½ inches

The paper on which the drawing was mounted bears not only the title and date in Turner's handwriting, but also a pencil sketch portrait of a woman writing.

58 LAKE SCENERY, PROBABLY IN SWITZERLAND 1842

15- Combination of mountain, water, light, and cloud effects. Small boat with figures in the foreground. A slight tear has been skillfully repaired. *Watercolor: Height, 5 inches; width, 7¼ inches*

This drawing, purchased from the Landseer family, formerly belonged to Sir Edwin Landseer and bears his initials on the back.

59 TURNER'S SKETCH OF REYNOLDS' BIRTHPLACE

20- 1804 A rough sketch by Turner of houses, a church tower, etc.

Wash: Height, 5 inches; width, 7 inches

On the back are five lines in Turner's handwriting stating that the sketch is of the house in Plympton in Devonshire, in which Sir Joshua Reynolds was born, and that he has marked a cross on the building to show the room.

An item of exceptional art interest.

60 LLANBERIS LAKE, NORTH WALES 1834

45- View with a boat and figures in the foreground; Mount Snowdon in the distance. *Watercolor: Height, 16 inches; width, 22 inches*

61 A GALE AT SEA 1841

3750 Scene of boats with figures in the foreground, ships in the distance. *Watercolor: Height, 8 inches; width, 13 inches*

The title is possibly in Turner's lettering.

62 A TURNER SKETCHBOOK CONTAINING TWENTY-SEVEN ORIGINAL WATERCOLOR AND WASH DRAWINGS 1821-2

40- Mostly of Hastings, England, on the Sussex coast, depicting a great variety of the land and water scenery for which Hastings is noted equally with Brighton.

Height, 8½ inches; width, 5½ inches

On the margins of nearly all of the drawings appear the titles in Turner's handwriting, and on the front cover of the volume he has written "No. 47—1821 & 1822".

63 SCENE IN A PLACE SUGGESTIVE OF MALTA 1829

1950 A view with boats, figures, towers, etc.

Sepia: Height, 7½ inches; width, 11 inches

On the back is a variety of colors, as on a palette, with explanatory notes in Turner's handwriting.

64 DRAWING OF A FRONTISPIECE MADE BY TURNER FOR THE TABLE ALBUM OF SOME LADY PATRON

1843

1250 Figure of a lady holding a paper on which appears the appeal, "Donations Gratefully Accepted". Hill and trees in the background.

Watercolor and pencil: Height, 9½ inches; width, 7½ inches

65 "THE LAUGHING BACCHANTE" 1846

10- Copy by Turner of the painting by Sir Joshua Reynolds.

Watercolor: Height, 10 inches; width, 8 inches

The title is in Turner's handwriting.

66 ROOM IN HIGHCLIFF CASTLE, ENGLAND 1843

20- The residence for years, before the Great War, of Emperor William of Germany on his visits to England; and later of H. Gordon Selfridge, of London.

Watercolor: Height, 10 inches; width, 14 inches

67 PETIT BOT BAY, GUERNSEY, CHANNEL ISLANDS

1843

75- View of the Bay with its picturesque surroundings.

Watercolor: Height, 6½ inches; width, 10½ inches

The title, on the back, is in Turner's handwriting.

68 REMARKABLE EXAMPLE OF TURNER'S
MINUTE HANDWRITING

1250

The Lord's Prayer, the Apostle's Creed, and the Ten Commandments. The two former, in separate circles one surrounding the other, measure only one inch together. Though almost a century has passed since it was written, this manuscript can still be read, though naturally it is faded.

Turner took pride in his ability to write minutely, and a number of specimens still exist.

69 "A FLAT BETWEEN TWO SHARPS" 1841

750

A game of cards. The completed drawing, in pen and ink, is accompanied by the first sketch, which was discarded as unsatisfactory.

Height, 4 inches; width, 4 inches

One of Turner's humorous drawings. The text, consisting of four lines below the drawings, is in Turner's handwriting.

70 LAKE AND MOUNTAIN SCENERY 1838

40-

A particularly choice example of Turner's art in the portrayal of nature's colors and aspects.

Pastel: Height, 11 inches; width, 15½ inches

71 LAKE COMO, FROM VILLA SERBIGLIONE

15-

Scene showing the mountain range beyond. Made on two leaves from the artist's sketchbook and pieced together, a frequent practice of Turner's. *Watercolor: Height, 9 inches; width, 22½ inches*

The title on the back is in Turner's handwriting.

72 VIEW ON THE RIVER RHINE 1843

5750

Tower with a gateway in the foreground; castles on the hillsides in the distance.

Watercolor: Height, 8¾ inches; width, 13½ inches

A typical and colorful example.

73 LAKE SCENE, WITH SURROUNDING HILLS AND
GLOWING SKY EFFECTS 1829

40-

Watercolor: Height, 6½ inches; width, 14¼ inches

74 SCENES IN KENSINGTON GARDENS, LONDON 1844

1950 The views include the lake, the steeple of Kensington Church, and buildings on High Street. The three drawings were in a sketch-book which passed from Turner into the possession of George Jones, R.A., who was one of his executors. All are oblong 12mo.

The title and date are in Turner's handwriting.

75 JOHN MILTON, WHEN BLIND, DICTATING
"PARADISE LOST" 1835

1250 Scene in Milton's cottage at Chalfont, St. Giles, England.

Pencil Drawing: Height, 11½ inches; width, 13 inches

76 MARINE DRAWING 1843

40- Coast scene, with rough seas and two sailboats making for land.

Watercolor: Height, 8½ inches; width, 11¾ inches

77 FINE PEN-AND-INK DRAWING OF A
RIVER SCENE 1834

10- A cottage by the roadside on which are women and dogs. There is a boat on the river and hills beyond.

Height, 7 inches; width, 9¾ inches

Turner's work in pen and ink is generally considered to be among the very best in existence.

78 MENNAGGIO, ITALY 1841

30- Lake scene, with mountains as a background and boats, figures, houses, etc., in the foreground.

Watercolor: Height, 7 inches; width, 10 inches

The title and date are in Turner's handwriting.

79 MARINE DRAWING 1823

35- Typical drawing with a large ship (resembling the *Victory*), and a variety of other sailing craft.

Sepia: Height, 11 inches; width, 15 inches

80 PORTRAIT OF A YOUNG SWISS(?) WOMAN 1842

250 A fine and colorful portrait.

Watercolor: Height, 12 inches; width, 10 inches

81 CHALK DRAWING OF THE HEAD OF A DOG 1828

20 - Probably a pet of Turner's own family, while they were living in Twickenham. Height, $11\frac{1}{4}$ inches; width, $15\frac{1}{4}$ inches

82 A DRAWING WITH A PERSONAL TOUCH 1843

10 - "Olio, collected by S.S." Beautiful flowers are entwined in the lettering. Watercolor: Height, 12 inches; width, 8 inches

Turner was intimately acquainted with the members of the Simcoe family of Walford Lodge, Devonshire, and was a frequent visitor to their house. This drawing was specially made by him for Sophia Simcoe, and passed into the hands of the present owner directly from the family possessions. An engraved view of their home appears on the back.

83 ILLUSTRATION FOR MARRYAT'S "MIDSHIPMAN EASY" 1838

750 - "The Mastheaded Midshipman", a fine pencil drawing. Height, $7\frac{1}{2}$ inches; width, $6\frac{1}{4}$ inches
The title is in Turner's handwriting.

84 FRUIT PIECE 1843

1250 - Apple, pear, plums, etc., embedded in a variety of leaves. Watercolor: Height, 9 inches; width, 13 inches

85 LANDSCAPE 1848

35 - A stone bridge over a river, with adjoining cottage; two anglers on the bridge and mountains in the distance. Watercolor: Height, 7 inches; width, 16 inches

86 VIEW AT PORTICI, ITALY 1843

15 - A boat and figures in the foreground, Portici on the opposite shore. A fine sepia drawing. Height, 16 inches; width, 21 inches

87 PEN-AND-INK DRAWING OF THE FAMOUS CATHEDRAL AT PALERMO, IN SICILY 1834

10 - Height, 7 inches; width, $11\frac{1}{4}$ inches
It is not generally known that Turner had special training as an architect in the earlier years of his life.



[NUMBER 88]

260- 88 HADDON HALL, DERBYSHIRE, ENGLAND 1828

Scene on the grounds adjacent to the famous mansion, showing a camp of the gypsies, two of whom are engaged in telling the fortunes of some family guests. Haddon Hall is seen in the distance. *Watercolor: Height, 13 inches; width, 19 inches*

[SEE ILLUSTRATION]

750 89 TINTERN ABBEY, WALES 1838

Lithograph: Height, 8 inches; width, 11½ inches

In a sketch book of 1824, now in the British Museum, Turner wrote at some length about the making of lithographs, of which he himself made many in the years 1824 and 1838.

70- 90 EVENING AT CANNES, FRANCE 1848

Height, 7 inches; width, 10½ inches

In some unaccountable way this sketch came into the hands of a drawing academy, and was offered for the criticisms of the pupils. The detailed results are given on the back, and will afford amusement to the reader. Little did they know the identity of the artist upon whose work they were passing judgment!

91 PICTURESQUE ROCKY COAST 1834

10- The effect of waves dashing against the rocks was produced by the scratching of the surface—one of Turner's methods.

Watercolor: Height, 6 inches; width, 9 inches

92 ROUGH SEA ON A ROCKY COAST IN ENGLAND 1828

75- *Watercolor: Height, 8½ inches; width, 13¼ inches*
A work typical of Turner's art.

93 WOMAN IN SITTING POSTURE 1844

75- Depicted against a background of a Turkish home.

Watercolor: Height, 8½ inches; width, 6¾ inches

94 CALEDONIAN CANAL, SCOTLAND 1848

25- View of boats with figures, high hills on the shoreline; also depicted are a castle and a church.

Watercolor: Height, 9 inches; width, 20 inches

95 PENCIL SKETCH OF HASTINGS, IN SUSSEX 1843

40- ENGLAND *Height, 8 inches; width, 10½ inches*

It is interesting to note that this sketch was twice sold at Christie's in London (once in the Galloway collection) as the work of Samuel Prout. It is really by Turner and bears both his signature and date. The title, "Hastings", is in his handwriting, and a sketch on the back also bears his signature and date.

96 RUSTIC SCENE 1843

175- View with an old tower, stream, cattle, etc.

Pencil Drawing: Height, 10 inches; width, 12 inches
A superb example of Turner's work with the lead pencil. Unfortunately it has been folded in the centre, leaving a crease.

- 3750 97 ORIGINAL DRAWING, ACCOMPANIED BY AN ORIGINAL MANUSCRIPT 1843
 Colorful scene near Ambleside, in the English lake district.
Watercolor: Height, 7 inches; width, 11½ inches
The manuscript, comprising twenty lines, is in the nature of a philosophical dissertation, although it is entitled "Near Ambleside".
- 10 - 98 SHEPHERD AND SHEEP TAKING A NEEDED REST 1843
 A fine pencil drawing. *Height, 9½ inches; width, 12½ inches*
- 1750 99 FRENCH COAST SCENE 1838
 View with a castle and fortifications.
Watercolor: Height, 10½ inches; width, 18 inches
- 25 - 100 PICTURESQUE VIEW OF "THE NEEDLES" 1828
 Scene from an opening in a rock foundation at Freshwater Bay, Isle of Wight, England.
Watercolor: Height, 11¼ inches; width, 15¼ inches
- 2750 101 COAST SCENE 1834
 With a variety of buildings and figures nearby and in the distance. *Watercolor: Height, 6¼ inches; width, 10¼ inches*
A particularly fine example of Turner's color effects as shown in his work done in the 'thirties.
- 15 - 102 ORIGINAL UNPUBLISHED ILLUSTRATION FOR SIR WALTER SCOTT'S "THE PIRATE" 1838
 A fine drawing entitled "The wreck driving on Sumburgh Head (Shetland Isles)".
Pencil Drawing: Height, 5½ inches; width, 8 inches
Turner and Scott were intimate friends, and Turner was always welcomed at Abbotsford. The artist illustrated an entire edition consisting of many volumes of Scott's novels. The title to the drawing is in Turner's handwriting.
- 15 - 103 SCOTTISH LAKE SCENERY 1824
 Loch Leven, with Mount Ach Na Garbhia in the distance.
Watercolor: Height, 7 inches; width, 10 inches



[NUMBER 104]

104 ENTRANCE TO THE CANAL AT VENICE 1834

450 With gondolas in the foreground and buildings on both shores.

Watercolor: Height, $8\frac{1}{2}$ inches; width, $12\frac{1}{2}$ inches

A fine example of Turner's art in his so-called Venetian period.

[SEE ILLUSTRATION]

105 LAKE COMO, FROM BELLAGIO 1828

150 Oblong, painted on two sheets joined together in the centre—one of Turner's peculiar methods.

Watercolor: Height, $9\frac{1}{4}$ inches; width, 24 inches

106 BEAUTIFUL SWISS OR ITALIAN LAKE 1840

250 Scene with mountains in the background.

Watercolor: Height, $4\frac{1}{4}$ inches; width, 13 inches

107 HORSE GUARDS, WESTMINSTER, LONDON 1850

2750 Showing also the towers of Westminster Abbey. The Lake in S. James's Park is in the foreground.

Height, 5 inches; width, $7\frac{3}{4}$ inches

- 108 CUT-OUT SILHOUETTE PORTRAIT OF CHARLES MATHEWS THE ELDER 1838

Height, $4\frac{1}{4}$ inches; width, $2\frac{3}{4}$ inches

5- *Accompanied by ten lines of verse, probably by Turner, who was an admirer of Mathews' stage art. The lines are in Turner's handwriting. One entire chapter in Thornbury's "Life of Turner" is devoted to his poetry.*

- 109 ILLUMINATION 1848

5- Drawing by Turner in illustration of the old-time ballad "Ding, Dong, Bell", with beautiful illuminated borders.

Height, 10 inches; width, 7 inches

- 110 MOUNTAIN SCENERY OF WALES 1849

2250 Cader Idris from near Penmaen Pool.

Watercolor: Height, 15 inches; width, $10\frac{1}{2}$ inches

The title is in Turner's lettering.

- 111 FIELD SPORTING SCENE 1830

2250 A dog holding a pheasant which has been killed.

Pencil drawing with color added: Height, $7\frac{1}{2}$ inches; width, 11 inches

- 112 NAPLES, FROM THE BAY 1828

90- Scene with boats in the foreground and Mount Vesuvius at the right.

Gouache: Height, 14 inches; width, $20\frac{1}{2}$ inches

- 113 ONE OF TURNER'S "PENCIL AND POLISH" DRAWINGS 1848

35- A young woman standing in an impressive old church or cathedral. Drawn with a lead pencil and polished with agate.

Height, 13 inches; width, 9 inches

114 A MEZZOTINT ENGRAVING BY TURNER 1838

Scene including buildings, boats, figures, and a bridge.

Height, 21 inches; width, 21 inches

The artist's work on his "Liber Studiorum" demonstrated his skill in mezzotint engraving—but of separate examples, made apparently for his own satisfaction, only two, including the present example, are known to exist.

115 LANDSCAPE WITH LIGHTHOUSE 1843

Scene with lighthouse on a rock at the left, and two boats in the foreground. *Watercolor: Height, 7¼ inches; width, 11½ inches*

116 ALDBOROUGH, SUFFOLK, ENGLAND 1843

A typical view, from the water, of this most interesting old town on the eastern coast largely devoted to the fishing industry. Many boats and figures are depicted; fine sky effects.

Watercolor: Height, 8½ inches; width, 12½ inches

117 CORNET CASTLE, ON THE COAST OF GUERNSEY
IN THE CHANNEL ISLANDS 1843

Watercolor: Height, 9½ inches; width, 18½ inches

A colorful painting by Turner of a place of which he was particularly fond.

118 FINE PENCIL DRAWING OF ROUEN, IN FRANCE 1838

View showing the cathedral and other points of special interest.

Height, 6¾ inches; width, 8¼ inches



[NUMBER 119]

- 120- 119 LAKE SCENE IN ITALY OR SWITZERLAND 1842
View with boats, houses, and figures in the foreground; mountains in the distance.

Watercolor: Height, 11 inches; width, 14½ inches
A drawing of exceptional beauty and charm.

[SEE ILLUSTRATION]

- 60- 120 CARNARVON CASTLE, WALES 1828
One of Turner's favorite subjects, as is evidenced by his treatment of this watercolor. *Height, 9½ inches; width, 14 inches*

- 2250 121 ROSS CASTLE, ON THE LAKE OF KILLARNEY 1845
Scpia and wash: Height, 19½ inches; width, 14½ inches
The title is in Turner's handwriting.

- 65- 122 LAKE AND MOUNTAIN SCENERY IN WALES 1848
View with cottages on the road in the foreground.
Watercolor: Height, 13½ inches; width, 19 inches

- 2750 123 MARINE COLOR STUDIES 1828
Two watercolor drawings designed by Turner for his own use as needed in his paintings. Oblong 12mo.

124 COAST AND RIVER SCENE

1842

80- View probably in France. A variety of boats, figures, and dwellings. Height, 10½ inches; width, 17 inches

One of the finest—if not the finest—of all known drawings in sepia by Turner.

125 PANORAMIC DRAWING IN PEN AND INK OF THE BAY OF NAPLES

15-

Showing portions of the city in the foreground, and the Castello Nuovo. Mt. Vesuvius is seen at the right. A great variety of ships and boats are shown on the bay. Four sections are pieced together to form the panorama. Mounted on linen.

Height, 10 inches; length, almost 5 feet

One of Turner's specialties; a remarkable piece of work.

126 NEAR MOMKEY ISLAND, ON THE RIVER THAMES ENGLAND

55-

1847

A lovely view of this beauty spot.

Watercolor: Height, 6 inches; width, 22 inches

127 TURKEY—AS IT WAS

1844

20-

The second court of the Sultan's seraglio; river and hills in the background. Watercolor: Height, 15 inches; width, 25 inches

The title is in Turner's handwriting.

128 PICTURESQUE VIEW OF CASTLE ON A ROCK 1838

105-

Strongly suggesting the famous Mont St. Michel in France.

Watercolor: Height, 8½ inches; width, 12 inches

129 SHIPS IN A CALM

1828

105-

Sepia drawing with some color added.

Height, 12 inches; width, 19 inches

130 HOUSE WITH EXTENSIVE GROUNDS 1846

15- Old-time English residence, with beautiful trees and sheep in the foreground. *Watercolor: Height, $4\frac{3}{4}$ inches; width, 10 inches*

The initialed signature of Sir Edwin Landseer appears on the back. The present owner purchased it directly from the Landseer family.

131 HEIMFELS, VALLEY OF THE DRAVE, AUSTRIA 1840

125- General view, with a river in the foreground and a hill in the background, surmounted by a castle.

Watercolor: Height, $14\frac{3}{4}$ inches; width, $21\frac{1}{2}$ inches

The title is in Turner's handwriting.

132 MARINE PAINTING 1848

1750- Scene with a ship and a sailboat in the distance; a boat with a fisherman and net in the foreground.

Watercolor: Height, 5 inches; width, 11 inches

133 OIL PAINTING ON PREPARED PAPER 1843

35- Doubtless intended for Turner's own use as a color study. Moonlight marine.

Height, 7 inches; width, 10 inches

134 SOLWAY SANDS, CUMBERLAND, ENGLAND 1831

3750- A typical Turner drawing of this noted resort for fishermen.

Watercolor: Height, $10\frac{1}{2}$ inches; width, 14 inches

The title is possibly in Turner's handwriting.

135 COAST SCENE AT BRIGHTON, THE FAMOUS ENGLISH RESORT 1829

55- View with boats, figures, houses, etc.

Watercolor: Height, 13 inches; width, 19 inches

The title and date are in Turner's handwriting.

136 STOKES POGES CHURCH

1843

40-

The scene of Gray's famous "Elegy in a Country Churchyard", showing the tomb in which Gray lies buried.

Watercolor: Height, 10½ inches; width, 13 inches

137 TINTERN ABBEY, WALES

1849

22⁵⁰

Scene with an old house nearby and hills beyond.

Watercolor: Height, 10 inches; width, 12½ inches

138 PORTRAIT OF A SHEPHERD

1838

10-

He is seen seated on a rock, resting from his labors.

Watercolor: Height, 8½ inches; width, 7¼ inches

139 COAST SCENE

1843

15-

With figures of women in colored costumes in the foreground; sailboats in the distance.

Watercolor: Height, 7½ inches; width, 9 inches

140 FINE PENCIL DRAWING OF A TREE

1831

7⁵⁰

With landscape background.

Height, 13 inches; width, 10½ inches

141 SCENE ON THE RIVER MOSELLE IN FRANCE

1843

20-

A bridge crossing the river leads to the entrance of a fine old castle.

Watercolor: Height, 10 inches; width, 14¼ inches

142 LAUSANNE AND THE LAKE OF GENEVA

1842

25-

Fine sepia drawing showing the city and lake, with mountains in the distance; two figures are in the foreground.

Height, 15½ inches; width, 23½ inches

The title is in Turner's handwriting.



[NUMBER 143]

143 NAPLES, FROM CAPO DI MONTE 1834

75- General view of the city, with the Bay of Naples in the distance, and Mount Vesuvius at the left.

Gouache: Height, 161½ inches; width, 25 inches

A fine specimen of Turner's work in this difficult medium.

[SEE ILLUSTRATION]

144 TYPICAL LAKE AND MOUNTAIN SCENE 1843

20- With fine light effects. A man in a boat is in the foreground.

Watercolor: Height, 7 inches; width, 11¼ inches

145 IMITATION OF CHINESE ART 1843

10- A female figure in a colorful costume, painted, cut out, and pasted on a leaf. *Watercolor: Height, 8½ inches; width, 6½ inches*

Turner was much interested in the art of the Chinese, and made many paintings on rice paper.

146 MOONLIGHT SCENE ON THE WATER
WITH REFLECTIONS

35- A ship in the distance and the rocky coast in the foreground.

Watercolor: Height, 6¼ inches; width, 9¾ inches

- 2250 147 LAKE MAGGIORE, ITALY 1834
 Scene on the beautiful lake, from Baveno, showing the island in the centre and mountains beyond.
Watercolor: Height, 10 inches; width, 14 1/4 inches
- 1250 148 ILLUMINATION 1843
 Watercolor drawing by Turner of the famous stained glass window in the York Minster Library in Yorkshire, England.
Height, 18 inches; width, 13 1/2 inches
A fine illustration of Turner's skill in the art of illumination which had its revival in the 'forties.
- 2750 149 PORTRAIT OF A FRENCH LABORER 1838
 Made while Turner was on his tour in southern France.
Watercolor: Height, 10 inches; width, 8 1/2 inches
- 1950 150 MARINE DRAWING IN LEAD PENCIL 1839
 "The Avenger [?] Bay". The name of the Bay cannot be definitely made out.
Height, 7 3/4 inches; width, 11 inches
The title is in Turner's handwriting. A particularly choice example.
- 750 151 A SPECIMEN OF TURNER'S HUMOR 1834
 Illustrating the historic visit of Queen Elizabeth to Kenilworth Castle when she was overtaken by the rain. The Earl of Leicester is holding an umbrella over Her Majesty, while Sir Walter Raleigh and the Duke of Sussex stand by.
Pen and ink with color added: Height, 4 3/4 inches; width, 6 inches
The descriptive title is in Turner's handwriting.
- 2250 152 MOUNTAIN AND LAKE SCENERY 1830
 Scene probably in Scotland, a road at the left and rocks in the centre.
Watercolor: Height, 9 inches; width, 14 inches
- 25 153 ITALIAN BOY TENDING GOATS ON A HILLSIDE IN SICILY 1834
 Scene with temple ruins in the distance.
Watercolor: Height, 15 inches; width, 11 1/2 inches

- 5- 154 INTERIOR OF TINTERN ABBEY 1828
 With a self-portrait of Turner holding an open sketchbook on his knees. *Watercolor: Height, 8 $\frac{1}{4}$ inches; width, 5 $\frac{3}{4}$ inches*
- 12 50 155 HEREFORD, ENGLAND 1850
 Scene showing the bridge and the cathedral.
Watercolor: Height, 7 inches; width, 9 inches
- 22 50 156 SCENE IN THE PYRENEES 1838
 A fisherman, with his rod, is in the foreground beside a pool.
Watercolor: Height, 11 inches; width, 15 inches
- 42 50 157 NETLEY ABBEY, HAMPSHIRE, ENGLAND 1837
 Original pencil sketch made on the spot in 1837, accompanied by the watercolor drawing made from it in 1839.
Heights, 10 $\frac{1}{2}$ and 9 $\frac{1}{4}$ inches; widths, 14 and 13 inches
Both pieces bear the title in Turner's handwriting.
- 82 50 158 MARINE STUDY IN OIL 1842
 A variety of boats with figures, and unusual sky effects.
Height, 7 inches; width, 11 inches
- 20 159 MOUNTAIN AND VALLEY SCENERY 1843
 View probably of Snowdon in North Wales, with figures in the foreground. *Watercolor: Height, 9 inches; width, 14 inches*
- 20 160 KENILWORTH CASTLE 1824
 View of the castle which is now one of England's highly prized historical possessions, having recently been presented to the nation by Lord Kenilworth, formerly Sir John Siddleley.
Watercolor: Height, 9 inches; width, 12 inches
- 25- 161 MARINE DRAWING 1823
 Coast scene in rough seas, with huge rocks in the background and a sailboat in the foreground.
Watercolor: Height, 9 $\frac{1}{4}$ inches; width, 13 $\frac{1}{4}$ inches

- 20 - 162 APPROACHING STORM, WITH CLOUD EFFECTS 1834
 With cattle in the foreground.
Scpia: Height, 7½ inches; width, 10 inches
- 5 - 163 PENCIL SKETCH OF A SCENE ON THE RIVER DOVE 1824
 NEAR THORPE, DERBYSHIRE
 With a self-portrait of Turner, depicted as he made the sketch.
Height, 9½ inches; width, 11 inches
The title on the back is in Turner's handwriting.
- 60 - 164 COAST SCENE 1832
 A boat with figures in the foreground; others in the distance, on the beach and in the water.
Watercolor: Height, 7 inches; width, 10½ inches
- 25 - 165 ITALIAN LAKE SCENE 1843
 View with an island in the centre, a large group of houses on the border of the lake in the distance, and mountains beyond.
Watercolor: Height, 17½ inches; width, 24½ inches
- 2950 - 166 SCENE ON A SCOTTISH LAKE 1848
 View with a road and figures in the foreground and mountains in the distance. *Watercolor: Height, 6 inches; width, 9½ inches*
- 752 - 167 BEAR CAUGHT IN A TRAP 1848
 A particularly fine specimen of Turner's skill in the making of a pen-and-ink drawing. *Height, 6 inches; width, 6¼ inches*
- 10 - 168 VIEW OF MONTE CARLO 1834
 The river and hills as seen from the gardens. Oblong, drawn on two leaves of a sketchbook and pieced together—one of Turner's familiar practises.
Watercolor: Height, 7 inches; width, 20 inches
The title on the back is in Turner's lettering.

169 LADY OF THE ISLAND OF ISCHIA, BAY OF NAPLES 1843

5- She is depicted playing a musical instrument.

Watercolor: Height, 13½ inches; width, 10 inches

The title is in Turner's handwriting.

170 WATERCOLOR DRAWING 1848

10- English girl taking a rest from her work as a gleaner in the fields.

Watercolor: Height, 16½ inches; width, 11½ inches

171 S. LEONARDS ON SEA, SUSSEX, ENGLAND 1828

40- Carting drowned cattle off the beach at S. Leonards.

Watercolor: Height, 9 inches; width, 13 inches

172 SCENE IN FREIBERG, SAXONY 1838

30- View including the cathedral and town hall.

Watercolor: Height, 21 inches; width, 17 inches

173 TEMPLE OF THE SIBYL AT TIVOLI, ITALY 1828

10- With picturesque surrounding scenery.

Watercolor: Height, 10¼ inches; width, 7 inches

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TELEPHONE: PLAZA 3-1269

THE HISTORY OF THE
CITY OF BOSTON
FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME

1630	First settlement of the city of Boston by the Puritans.
1634	First meeting of the General Court.
1636	First meeting of the town meeting.
1639	First meeting of the court of assistants.
1641	First meeting of the court of common pleas.
1643	First meeting of the court of criminal sessions.
1644	First meeting of the court of chancery.
1645	First meeting of the court of exchequer.
1646	First meeting of the court of admiralty.
1647	First meeting of the court of commerce.
1648	First meeting of the court of customs.
1649	First meeting of the court of excise.
1650	First meeting of the court of mint.
1651	First meeting of the court of coin.
1652	First meeting of the court of assize.
1653	First meeting of the court of oyer and terminer.
1654	First meeting of the court of record.
1655	First meeting of the court of appeal.
1656	First meeting of the court of error.
1657	First meeting of the court of writs.
1658	First meeting of the court of habeas corpus.
1659	First meeting of the court of mandamus.
1660	First meeting of the court of prohibition.
1661	First meeting of the court of certiorari.
1662	First meeting of the court of writ of error.
1663	First meeting of the court of writ of habeas corpus.
1664	First meeting of the court of writ of mandamus.
1665	First meeting of the court of writ of prohibition.
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1697	First meeting of the court of writ of error.
1698	First meeting of the court of writ of habeas corpus.
1699	First meeting of the court of writ of mandamus.
1700	First meeting of the court of writ of prohibition.

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Thomas J. Watson Library

